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of leaves combined with diagonal bands, shows in the original a coiling serpent, while in the fabric the band is coiled by a simple spiral; the fabric, also, in this case is bobbin lace and not needlepoint, showing that the same patterns were easily available for either technique.

The pattern books recently acquired by the Museum are the following: Ein neu Furm Buechlein (about 1528–29); Model Buchli, 1529; Vavassore. Esemplario di Lavori, Venice, 1532; Vinciolo. Les singuliers et nouveaux pourtraicts, Paris, 1588; Parasole. Studio delle virtuose donne, Rome, 1597; Vecellio. Corona delle nobili et virtuose donne, Venice, 1601. F. M.

EXHIBITION OF PLANTS AND OBJECTS WITH PLANT MOTIVES IN CLASS ROOM B

PLANT FORMS IN ORNAMENT

THE exhibition of Plant Forms in Ornament, which was announced in the March BULLETIN, opened on March 15 and will remain on view until April 21. This unique presentation of the designer's method of translating flowers and plants into conventionalized forms has attracted attention on the part of lovers of plants as well as of those interested in ornament, and deserves to be seen by all those who are interested in cause and effect.

The coöperation of the New York Botanical Garden and the Museum has made the exhibition possible, has made possible, indeed, a study which has been largely neglected by writers and students of design.

In connection with this exhibition, a series of free public lectures is being given in Class Room A on Monday afternoons at 4 o'clock. The speakers and subjects are as follows:

April 7 Spring Flowers
Dr. Nathaniel L. Britton

April 14 The Use of Plant Forms in Historic Ornament
Dr. A. D. F. Hamlin

April 21 Collection and Preservation of Seaweed
Dr. Marshall Avery Howe